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patterns which makes the later brushed gold dust seem almost clumsy.

In the best decades of this Fujiwara period (A. D. 794-1185) minuteness never becomes little nor is detail undignified. Photographs can show but spiritless shadows of this grace; the silver halos are black with time, the cut gold work is rubbed and dingy; but in spite of all there remains a gentle, harmonious wreckage, a design and composition still masterly, colors still proudly distinct under the incense smoke of eleven centuries.

In paintings of the Kamakura period (A. D. 1185-1333) also the Weld Collection is rich. Bolder than those of the Fujiwara, they seem like the expression of the church militant. Robust and largely planned, they are a protest against the over-refinement of later Fujiwara, and inherit the idealism of the Chinese Sung.

From the end of Kamakura lay paintings begin to rise in importance, and the idealist schools of ink painters and the rich colorists reached an excellence which no non-Buddhist artists had ever attained. Of the many examples from Dr. Weld's bequest we reproduce but one, by Kano Tanyū, a fitting comparison and contrast to those of the other periods and schools which are shown; it is an ink triptych showing Confucius at the "Apricot Altar" with one of his disciples on either side.

Perhaps the Japanese never reached such heights of suggestive delicacy as their masters, the Chinese of Southern Sung. It may be that they could never "make us hear in shades of ink," as Sung artists are said to have been able. But no Westerner can find them shallow, no one of us can measure their deliberate simplicity. L. W.

A Drawing by Lorenzo di Credi

THE drawing illustrated on the opposite page comes from the Jonathan Richardson Collection, which was dispersed in 1747. Later it was in the collection of the Duke of Rutland. It was brought to New York by Messrs. E. Gimpel and Wildenstein, from whom it was purchased. It may now be seen in the Corridor of Paintings and Drawings. It represents a good-looking boy, with long, straight hair and a little round cap on the top of his head. It is a charming head and a beautiful drawing, perfectly characteristic of the Florentine mode at the end of the fifteenth and the beginning of the sixteenth century. The paper, of suitable quality, was carefully prepared with a delicate neutral tone of water color. The drawing was then made in two tones of silver point; then the lights were touched in in white with a brush. The difference of value between the lowest tone of the silver point and the white lights is very slight and the forms are achieved in the lowest possible relief. They are completely achieved, however, and the subject fully described in these terms. It is a wonderful illustration of what can be done by the simplest means.

Lorenzo di Credi was profoundly interested in the materials, in the preparations and all the processes and procedures of his art. His work was most careful and exact. He practised his art as a science. For this reason his finished pictures, while they are conventional and uninspired, most of them, are of great interest, illustrating, as they do so well, the methods and technical procedures of the Florentine School. The modern painter gives very little attention to his materials and to the methods and procedures of his art. Absorbed in the difficulties of "making it like," he forgets that Art is not only the thing that is done, but the way the thing is done. Where many painters are trying to do the same kind of thing, the artist is he who does it best. In this little head by Lorenzo di Credi the interest is partly in the head drawn, which is charming, but chiefly in the technical perfection of the drawing, the method of it, and the way the method is used. As Henry James says, in the *Lesson of Balzac*: "Nothing counts, of course, in Art but the excellent; nothing exists, however briefly, for estimation, for appreciation, but the superlative — always in its kind." The drawing of which we have been speaking is, in its kind, unsurpassed.

Lorenzo di Credi was born in 1459 and died in 1537. He was the pupil of Andrea Verrocchio. Perugino and Leonardo da Vinci were his associates. Like Leonardo, Lorenzo di Credi was learned and accomplished in many arts. He was a skillful goldsmith, an able sculptor, and a designer of architectural monuments, besides being a first-rate draughtsman and an able painter. When Verrocchio left the equestrian statue of Colleoni unfinished, he left the completion of this world-famous work to Lorenzo di Credi. A considerable part of the work may have been done by him. Di Credi lived all through his life in Florence. He was well to do and had a comfortable house to live in, where he did his work quietly, giving much thought to it and taking infinite pains. He lived the life of an upright and honorable gentleman and had many friends, to whom he was always kind and courteous. He was not merely an artist doing his work as well as he could, but a good citizen, taking his part in public affairs. He was constantly referred to in questions of Art, and was regarded as a good judge, to be depended upon. He was a prominent citizen, respected by every one. Finally he died of old age in the hospital of Santa Maria Novella. D. W. R.

A reprint of the Handbook of the Museum, to appear during September, will contain a number of additions and changes corresponding to the growth of the collections during the past year. The text of much of the Egyptian Section has been rewritten, the section on Paintings includes reproductions of some of the recent purchases for the Department, and there are minor changes throughout the volume.



Portrait

Lorenzo di Credi 1459-1537